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## HOW TO PLAY SECOND BASE

By  
JOHN J. EVERS



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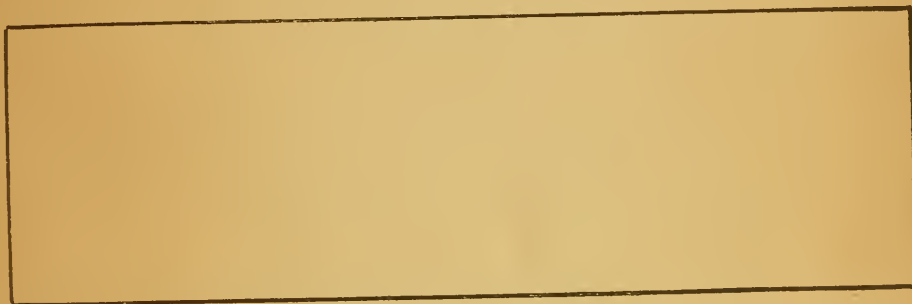


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JOHN J. EVERS



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JOHN J. EVERS

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## INTRODUCTION

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While there are certain rules for playing second base that are fundamentally the same in all cases, it is rare to find two men who play the position exactly the same. In preparing this book "How to Play Second Base," I have followed as closely as possible the method I have employed in the many years I have been in the National League. For some reason or other an erroneous impression was had of second base for a long time—that it was a position that could be easily filled for years after a player started to go back. That may have been the case before the science of team work was developed to its present standard and before there was so much of what is termed "inside base ball," which, after all, is nothing more than quick team work and quick headwork. My experience in playing second base in the National League has taught me that to be successful in the position, one must be a hustler. It is a case of hustle all the time, with your head, eyes, hands and feet.

The development of infield play, as I will explain in a succeeding paragraph, has brought the work of the second baseman and the shortstop up to the point where they are practically dependent upon each other, because their work is so similar that it is quite necessary to have men of almost equal ability in those two positions in order that

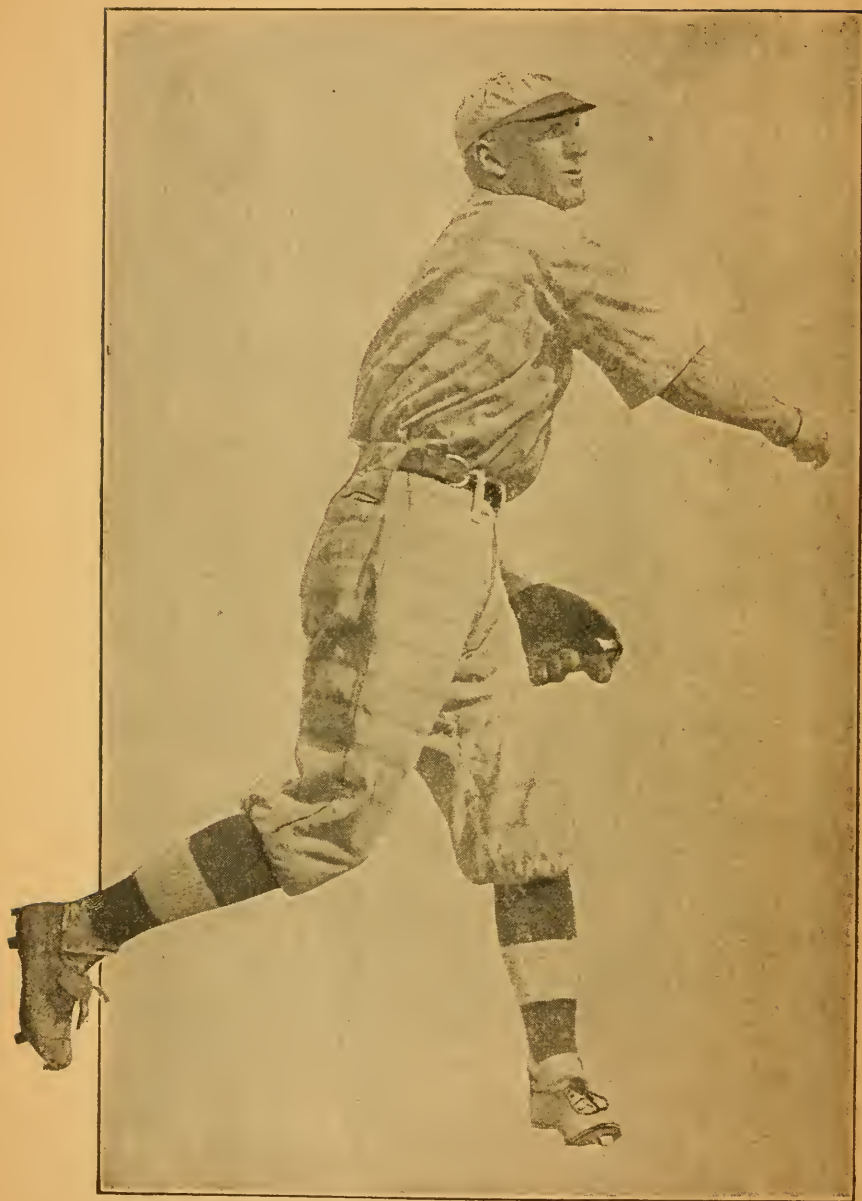


the great amount of work between first and third bases may be properly taken care of. If one of the pair is consistently slower in thought and action than the other, the latter's work is sure to suffer as a result. They must work in unison, consequently it is essential that one be as fast as the other. It is true that the second baseman is not called upon to make throws as long as those of the shortstop or the third baseman, but he is called upon to make short, quick, snappy throws, which no player with a dead arm can execute. In the field the second baseman is charged with guarding the territory between the first baseman and the shortstop, just as the latter is supposed to look after the territory lying between the second baseman and the third baseman.

It has been my object herein to try and tell others how to play second base, but there are some things that a second baseman must do for himself—things that no one can do for him or tell him how to do them. One of those things is to think. It is impossible to formulate a set of rules on "How to think when playing second base," for no two games of base ball are played alike, consequently each contest requires different thought. And thinking is as important a part of base ball playing as is the mechanical work of the game. It is necessary to think all the time from start to finish, for there is always something to think about. There is little to be said in favor of the skillful fielder who fails to think. He can handle

anything that comes to him, but of what value is he who does not know what to do with the ball in a confusing situation when he meets one? The ball player who is a student of the game will know something about every opponent in his league after he has played against them a few times. He will know how to get set for each batter as he comes to the plate and will know as soon as the ball is hit just how fast he will have to travel to the right or left to place himself in a position to field it. A case of studying your own speed as compared with that of a batted ball. The mechanical player who gets set in one position figures on the ball coming straight at him and in case it goes a little to one side or the other it usually goes as a safe hit. Second base play is no harder than that of any other position, but to make a success of it requires constant practice—practice in execution with the hands and feet—practice of the brain in thinking out plays quickly, and practice of the eyes in order to see a situation quickly and take advantage of it. In addition to what I have tried to explain in words regarding second base play I have sketched some diagrams of plays involving the work of second basemen, which I trust will be helpful to readers and students of this book.

A handwritten signature in cursive script, reading "John J. Evans". The signature is written in dark ink and is positioned at the bottom right of the page, below the main body of text.



CHARLES HERZOG



## KEEP YOUR EYE ON SECOND BASE

---

When a young player starts learning the rudiments of base ball the first bit of advice that is usually handed out by his tutor is "Keep your eye on the ball." That, of course, is good advice, for the player who loses sight of the ball during the progress of a game places himself in danger of being caught napping and just as like as not this is apt to happen at a critical time when such an error of omission might mean the loss of the game to his team. It is essential that a player keep his eye on the ball *all the time* whether he be a fielder or a base-runner.

In addition to this, my advice, especially to those who play second base, is, "Keep your eye on second base." There have been many arguments as to which is the hardest position on a ball club to play, and while the dispute has never been definitely settled, there can be no argument concerning the most important. It is second base. Now, by that I do not mean the man who is designated as the second baseman is the most important on the team, but rather the work that is performed around second base. And, in this connection, the short-stop plays just as important a part as the man designated as the second baseman. In reality, the two positions are similar and they might be termed left and right second baseman or left and right shortstop.

There was a time when those in authority in base ball considered seriously the suggestion of having a tenth man on the team to cover the territory between first and second bases, in order to have the infield evenly balanced, the idea being to allow the second baseman to remain at the base and take care of what work came his way. However, another man on the infield would be about as useful as the fifth wheel on an automobile and it would be next to impossible for runners to get around the diamond as frequently as they do now. At that time the first baseman seldom moved away from his bag and as the second baseman was looked upon as having all he could do to handle the chances that came his way, many ground hits went between first and second safely because there was no one to cover the territory.

As the science of playing the game developed, it was shown that the second baseman and short-stop, by collaborating in their work, could easily cover the territory on either side of the middle bag and at the same time take care of the work that was to be performed directly at the base. And this brings us back to the advice, "Keep your eye on second base." This is important, because second base is the pivot of the diamond and the pivot of nearly seventy-five per cent. of all the double plays made in base ball games, whether they be in amateur contests or minor or major leagues. At all times there should be a man ready to make a play at second base, and that man

should be either the second baseman or the shortstop.

Keeping your eye on second base literally means keeping the location of the bag impressed upon your mind so that when you are called upon to act, either to get over and cover the bag or to make a throw to it, it will not be necessary to take time to look around and see just where the bag is located and how far it is from you. The necessity for this lies in the fact that there is no fixed place between first and second for the second baseman to stand, because of the amount of ground he is obliged to cover to play the position successfully. To get the impression of the location of second base indelibly impressed upon the mind is not a hard matter. It is, nevertheless, one of those things that look simple, but which require constant practice to perfect.

The practice to acquire this should be indulged in with the shortstop on plays on both sides and in front and rear of the bag. It often occurs that the second baseman and shortstop are required to field batted balls which compel them to make the toss toward second base when out of position. To take time to straighten up to make a perfect throw would mean the loss of the play and the safety of the runner, whereas with the fielder knowing the location of the bag and its direction from the spot where he picked up the ball he can make the toss and be reasonably certain that it will come within reach of the man covering



the bag. Such plays have often been made and the players were declared to be lucky. However, those plays in a majority of the cases are not luck but are the result of the men making them having studied the method of playing their position from every angle.

in which event the second baseman must be prepared to meet the emergency without stopping to think it over with himself. There is no time for that. If the batter happens to bunt along the first base line it becomes the duty of the first baseman to act as fielder and consequently it devolves upon the second baseman or the pitcher to cover the bag. Likewise, the second baseman must be prepared to cover the middle sack or to go into short right or short center field for fly balls that do not travel far enough to permit the fielders to make the catches. These plays are all cited as resulting as planned by the defense.

However, there are many plays in which the side at bat is successful in pulling off, such as safe hits. The side in the field never plans to permit a safe hit if it can be helped.

What are the duties of the second baseman and where is his proper position when the ball is hit safely? Again it is everywhere, according to the direction in which the hit is made. If a line drive be hit to right field it becomes the duty of the second baseman to cover the bag, depending, of course, on the nature of the drive. If the hit be made to left field, then it becomes the duty of the shortstop to cover the bag. On a ball hit to center field there must be a quick decision between the second baseman and shortstop as to which shall cover the base, but at no time, no matter where the ball be hit, should second base be left uncovered. Another instance of "*Keep your eye on second base.*"

## THINKING OUT PLAYS IN ADVANCE

---

Second base play can be made much easier and less confusing if the man playing the position will give a little forethought to what might happen in his territory. There have been many ball players who might be classed with the best in the game, so far as mechanical work is concerned, but it was because of their failure to think that prevented them from being really great stars. They depended too much upon their mechanical ability and did not bother with such a mere trifle of taking in the various situations that might arise before a play had been made. And this is one of the most essential points in the work of a second baseman. After a man in this position has stationed himself for the next play, the first question he should think about and ask himself is, "What shall I do with the ball if it is hit to me?" If there be no runners on the answer is easy. Get it over to first as quickly as possible. But it is different with men on any or all of the bases. In this event the second baseman must bring his brains into action. He must take in the situation at all corners, always with the object in mind of preventing a possible score by the opposing team. If there be runners on first and third he must take into consideration the lead that each has been able to obtain off his pitcher; he must decide for himself whether he shall try for the man going home



or the one going to second, with the possibility of a double play, and he must decide those things quickly, for no time is given to think out what shall or ought to be done. Having made up his mind what he is going to do if the ball be hit to him, the second baseman must then be prepared to alter his plans in an instant, because there is the possibility of the batter sending the ball at him in a different way than had been anticipated. It may be that the second baseman had decided to try for the man on third bound for home, but the ball may come to him in such a manner as to make it impossible to prevent the score, in which case the second baseman must think quickly and decide what to do as the ball comes to him. It is up to him to do something that will benefit his team. Some fielders do make up their minds what they are going to do with the ball, but the plan becomes of little use to them if the situation as planned does not result and the fielder is unprepared to meet the change. In these instances thinking beforehand is of little value and there is nothing that looks more ridiculous than to have a fielder try for a play simply because he has made up his mind to it and which turns out to be impossible and with other chances to retire a runner if he had only gone a little further in his thinking than to make up his mind to one certain thing.



LARRY DOYLE

## TAKING PART IN RUN-UPS

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An important play in which the second baseman is often called to take part has to deal with men caught between the bases in run-ups. This is one of the class of plays in which it is absolutely essential that the players keep their heads and wits about them until the play is completed. The second baseman is frequently called upon to assist in those plays in the territory of the other infielders and if one of the players taking part does not keep his eye on the ball all the time the play is likely to result in a failure and the runner will land safely on a base. There is one sure way to catch a man between the bases, and it is the way by which nine out of every ten are handled, that is to threaten the runner with the ball until you have him chasing down the line at full speed. Then throw the ball to the man guarding the bag for which the runner is going. The latter will have too much speed to reverse his movement readily, with the result that the man who catches the ball can easily run him down and retire him. In plays of this kind there should always be one of the players of the defense stationed near the bases between which the run-up takes place, in order that the runner may be trapped in case he succeeds in eluding those players nearest to him.

## TWO GLARING FAULTS

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Two faults which many young infielders, and some old ones, have are: trying to throw the ball before they get it and losing their heads after making an error. The first is due to nervousness or overanxiety, and requires constant effort and, perhaps, some coaching to overcome. It is essential that a player overcome nervousness, no matter what effort may be required to reach the goal, for nervousness, more than anything else, interferes with heady, successful work. Errors and infield work are inseparable. If the diamond had the smoothness of a floor, the bound of every ball could be easily determined and the play made with machine-like precision. But on base ball diamonds, a little pebble, a tuft of grass or the slightest depression or hump on the earth, may deflect the ball just as the fielder is set to receive it and it shoots off to another direction where you were not expecting it to go. Such plays require quick action on the part of an infielder, who sometimes succeeds in getting his hands on the ball but makes a wild throw in his effort to throw out the runner while out of position. Other plays of this kind often result in the fielder just getting his hands on the ball and being charged with an error on what appeared to all, except the fielder, like an easy chance.



## THE HIGH-LOW GAME PRACTICE

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No doubt every person who has ever witnessed a professional base ball game has seen three, four or five players standing in a line with another player a short distance away batting the ball to them. When the ball is batted and fielded by one player it is tossed from one to the other, sometimes behind their backs, between their legs and in all manner of ways. Many spectators have watched this sort of practice and characterized it as a little grandstand play. But it is one of the best forms of practice that players, especially infielders, can indulge in, and if you will notice it is usually the infielders who are in this practice. This is called the "high-low" game and its purpose is to get the players accustomed to handling the ball in every manner and under any conditions. The player batting the ball will sometimes hit it on the ground with greater or less force; he will bunt it; he will send it on a line drive toward the line of players in front of him, or he may intentionally make a wild swing and miss the ball. The value of this practice is that the players learn to toss the ball back and forth more quickly and with the least possible motion and it is especially good for the second baseman and shortstop, who figure in so many plays in which a short, quick toss is necessary.

## VALUE OF UNDERHAND THROW

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One of the most important things for a second baseman to develop is the knack of throwing underhanded perfectly. The natural way for a majority of ball players to throw, in fact, a big majority of them, is overhand, which means a long swing from the shoulder. Watch the young boy when he is old enough to engage in the youthful pranks of throwing stones, or in the winter throwing snowballs. Invariably he makes the overhand throw and when he becomes a little older and a little larger he turns his attention to base ball and the overhand throw sticks to him. If he become a second baseman and continue to use the overhand throw he will have the same experience I went through.

When I entered the National League as a member of the Chicago team I was using the overhand throw almost exclusively and I noticed that practically every second baseman in the league was doing the same. During the first couple of years with the Cubs I can recall vividly making perfect plays from second to first only to have the runners (fast men) declared safe. And they were safe, even though it was only by a small margin. After studying the matter I came to the conclusion that the infinitely small fraction of a second that enabled the runner to beat out my throw was

lost during the time I picked up the ball and threw it to first. I had been making the plays just as fast as I thought it was possible to make them, but I figured that there must be a way to stop runners, no matter how fast they were, on perfectly executed plays. With a suddenness it came to me that the delay was in making the throw and it was then I realized the advantage of being able to make a perfect underhand throw.

The difference in time in making an overhand and underhand throw seems so small as to be unimportant, but getting down to a mathematical calculation of the difference it will be seen that the difference is quite sufficient to have an important bearing and this is especially true when two teams are evenly matched and playing a close game. The underhand throw is recommended for second basemen, because the player in that position is called upon to make a shorter throw to first than either the shortstop or third baseman and more often he is called upon to make throws from more awkward positions than the other infielders.

In order to make an overhand throw after fielding the ball, the second baseman is obliged to stand up to a certain extent and then comes the long swing from the shoulder. With the development of the underhand throw a second baseman may field the ball in any position and snap it over to first without straightening up, which enables him to make the play a little faster, and another small fraction of a second is gained because of the short,

snappy throw as compared with the long swing necessary for the overhand throw.

What is the difference in time between an overhand and underhand throw? Can you imagine or get an idea of how long, or, to be more exact, how short one-tenth of a second is? Well, it is considerably less time than it takes to snap your fingers and yet that is enough to make a difference when you have a fast man going to first. The record for running the distance from the plate to first base, a distance of ninety feet, is three and one-fifth seconds. This means that the runner is covering about twenty-eight feet per second. If you are making a play on men who travel down to first at that clip you cannot afford to lose even one-tenth of a second, because even so small a loss of time will give the runner an advantage of 2.8 feet according to the foregoing example. And you can snap your fingers several times while a second baseman is straightening up and swinging to make an overhand throw.

Realizing the importance of the underhand throw, one might ask, "How can it be developed?" The answer is, "Practice." And the practice must be continuous, day in and day out, every time you handle the ball. One of the requisites in the development of the underhand throw is to know exactly where first base is located from any position the second baseman is called to assume by a play and without looking directly toward first base. This will be considered bad advice by the believers



## CATCHING WITH ONE HAND

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Another important line of practice for second baseman is catching the ball with the gloved hand at all angles without putting the throwing hand to the ball. The fans will often get after a player for trying to make such catches and will urge him to "put two hands to it," but there is a distinct advantage in being able to catch the ball with the gloved hand, especially in touching runners coming into second. The one-hand catching should be indulged in in the warming up practice before the game and should be tried in every position it is conceivable to get the gloved hand in. With a runner coming into second the man covering the bag must keep his eye on the bag, so that he will not be drawn off too far and make it impossible to touch his man, and at the same time he must be in a position to keep in contact with the bag and yet be ready to receive the ball with a back-hand or sidearm catch without the assistance of the throwing hand. In this manner it is possible to make the catch and bring the arm down with one sweep onto the runner. A little practice will demonstrate that a runner can be touched much quicker with one hand than when two are used.

## STOPPING STEALS OF SECOND

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The second baseman, or the shortstop, whichever is to take the throw from the catcher, is often held responsible for the successful steal of second base by opposing base-runners. As a matter of fact, there is only one instance in which the player covering second on the throw may be held responsible and that is when he drops the ball after the runner has been clearly blocked or beaten to the bag by the ball.

Aside from that, successful base stealing depends upon two things: bad throws by the catcher and the lead the runner is able to obtain off the pitcher. Tests have been made and have proved that the fastest runners the game has ever had cannot travel the ninety feet from one base to another as quickly as the ball can be relayed from the pitcher to the catcher to second base, and the ball traveling those relays covers about twice the distance between bases or nearly 180 feet.

Thus it will be seen from this that the successful base-runner must depend upon something else besides his speed. If the pitcher is not particular about keeping a runner close to first the latter will edge up toward second, little by little, until he has a commanding lead of ten, twelve or sometimes fifteen feet. Such a lead will give an ordi-

## ADVICE AGAINST BLOCKING

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One of the worst habits a second baseman can acquire is that of trying to block runners coming into second. In the first place it is dangerous. My advice to second basemen is never try to block a runner. It is only necessary to touch a runner and there is no occasion for trying to dump him over in order to have him declared out by the umpire. During my time I have seen several come into the National League who looked like promising second basemen and their efforts in trying to block runners helped to shorten their careers in the major leagues. In one particular case I have in mind the second baseman was small of stature. In one of his early games in the National League it happened that a runner on first, a big, powerful man, attempted to steal second. The smaller man got right in his path and the inevitable happened. There was a collision, with the result that the little fellow was sent sprawling on the ground several feet away from the bag, while the big man safely reached the base.

Second basemen should not forget that, while their object is to retire the runner, the latter also has an object and it is to reach the base, no matter how he gets there. As a result of the blocking incident cited, the little man never had much success playing second, because he felt the effects

of that collision for some time and afterwards had a certain amount of fear when called upon to cover the bag on a play at second. The result was that players of opposing teams soon became aware of this and none hesitated about going down to second when playing against the little man's team. Needless to say this second baseman soon passed out of the major league.

Steals of second are invariably close plays and are seldom made without the runner sliding into the bag. Because of this the best position to assume is to stand about six inches from the bag on the baseline, with the legs spread apart but not too far, as this would be apt to make you lose your balance easily. With the second baseman in this position the runner has plenty of opportunity to slide in under the second baseman and the latter, if he receives a throw from the catcher, has only to reach down and touch the runner. There is little danger of being spiked in assuming this position unless the runner throws his legs directly at those of the second baseman intentionally and with the object of injuring him, but in justice to the men in the major leagues it may be said that none of them ever resort to such unsportsmanlike plays.

The position of the second baseman as outlined also makes it impossible for the runner to execute the hook slide or the fallaway, whereas if the second baseman stands back of the bag to receive the throw and then endeavors to reach for-



ward and touch the runner, the latter can easily hook his toe to the corner of the bag on the inside and throw his body toward the diamond and out of reach of the second baseman. Therefore, in covering the base on plays of this kind remember that all that is necessary is to touch the runner and that as lightly as possible and get out of his way after that in order to avoid any possible collision. Some players get the idea of "I'll get him, no matter how." But my advice is never try to block a runner, especially if he be larger than yourself.



J. A. NIEHOFF

## IMPORTANT FOOT-WORK

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An important bit of footwork in connection with playing second base often enters into plays when the second baseman receives a short toss from the shortstop and then makes a quick throw to first to complete a double play. The second baseman should practice placing his toe on the bag when about to receive a toss from the shortstop and then draw his foot over the base as he makes the throw to first. The importance of this footwork is that the second baseman cannot always watch the runner coming into second, and as all that is necessary is to touch the bag, he can easily get out of the way of the runner and thus avoid the danger of collision. This little trick should be practiced with both feet, as the second baseman is never sure on which side of the bag a short toss from the shortstop will come.

## DEVELOPMENT OF THE GLOVE

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No good mechanic can be expected to perform good work unless he be fitted out with good tools. Hence it is important that base ball players develop a glove which is best suited to them. The trouble with most players, and particularly infielders, is that they pay little or no attention to this matter. They get a glove and after it is "broken in" they are satisfied. But they lose sight of the fact that that glove is going to wear out some day and then it will be necessary for them to start the process all over again. I have always made it a practice to have three or four gloves on the go at the same time. These I take on to the field for preliminary practice, use one for a few minutes, then the others until I have given each its turn. When a player has his glove broken in so that it suits him he should guard it carefully and not let other players use it. It would be next to impossible for me to use another's glove. I still have in my possession the glove I used in the world's series between the Cubs and White Sox in 1906. I used it in every world's series in which I participated after that and in some of the most important league series between my club and others. I prize that glove so highly that I use it only on the most important occasions, and while it would not be worth two cents



to any other player I would not part with it for anything. The palm is entirely gone, so that the entire front of my hand is visible, but with the palm gone that glove has been shaped to my hand so that it is possible for me to make one-hand catches without closing my fingers upon the ball.

Infielders as a rule get many hard knocks on their hands, and while the hands eventually become hardened many players do not like to take chances with softened gloves. A glove that has not been broken in will take a little of the sting from a hard hit grounder or liner, but at the same time it is likely to result in the safety of the runner at first. The harder the glove is the harder it is to hold speedy balls, and a fielder has to be extraordinarily fast on his feet to recover a fumble of a hard hit ball and get his man at first. Many times scorers credit batters with safe hits and excuse the infielders from errors because they judged the ball was hit too hard to handle, while as a matter of fact the fault of the misplays lies in the hard gloves worn by the fielders.

## AS TO SIGNALS

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I would not advise the beginner in base ball to go in for signals, as there is too much of the game itself to be learned first. Signals are really a post-graduate course in base ball and there is no common basis on which a set of signals can be built. Every team has a different code, and if it were possible to easily detect the signals of an opposing team much of the interest in base ball would be lost.

Practice the underhand throw until it becomes perfect with little or no effort.

Whenever it be possible get in front of the ball to field it.

Take up your position in the field where you can work to the best advantage of your team. This should be governed largely by the opposing batter and the manner in which your own pitcher is working.

Don't try to make a play that is impossible and don't throw the ball to a base after the runner has reached there safely. In such cases it is best to hold the ball rather than make a useless throw. The latter may result in an error and an extra base for the runner.

Practice catching the ball with the gloved hand and putting it on the runner with one motion. It comes in handy on close plays.

Do not get set for a certain kind of hit ball. You may be obliged to go to the right or left or you may be called upon to leap into the air to intercept a line drive. Assume an easy, natural attitude, prepared to go in any direction in which the ball may be hit.

You cannot get too much practice at fielding and throwing.

Don't be a slacker if you expect to become a first-class player.

Remember that there are no distinct limitations to a second baseman's territory. His range is every inch of ground on which it is possible for him to make a play.

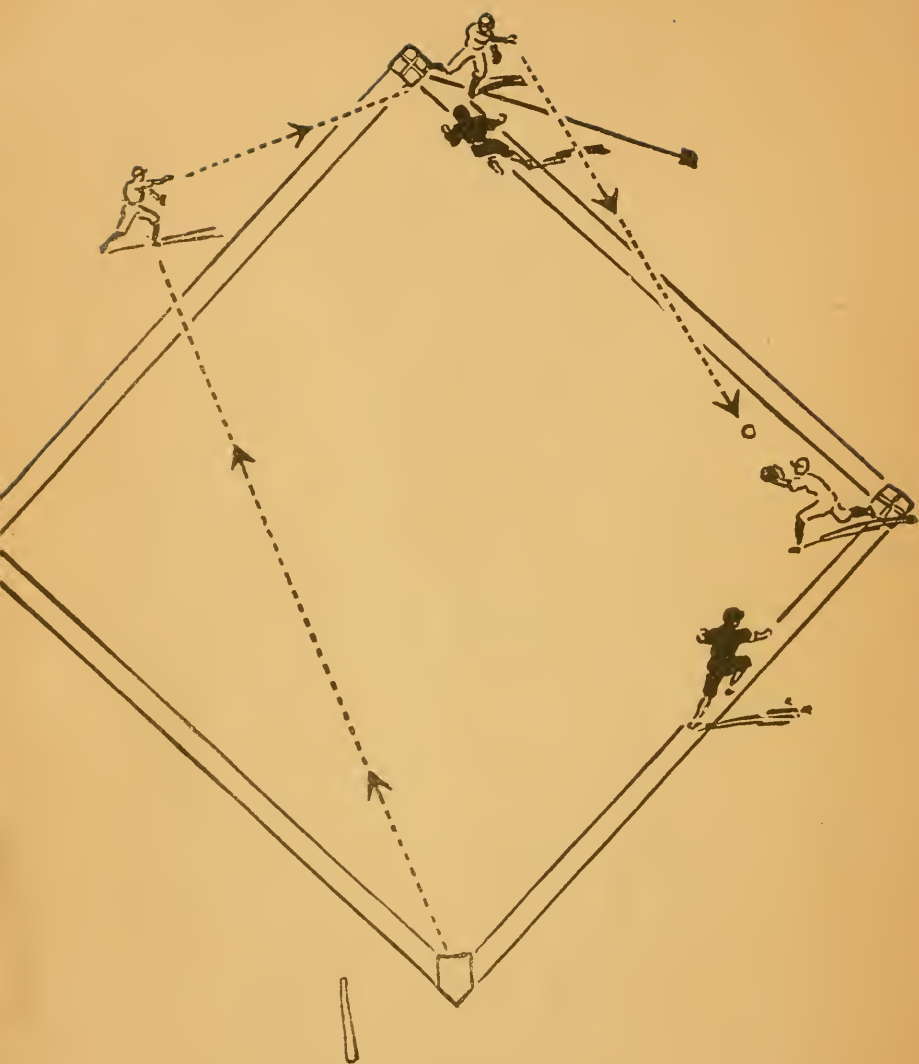


DIAGRAM NO. 1

DOUBLE PLAY—SHORTSTOP TO SECOND BASE TO FIRST BASE.  
 Broken line shows course of ball from batter and during play; continuous line shows where second baseman left his position to cover bag.

## PLAYS FOR SECOND BASEMEN

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Two of the most common plays in which second basemen are called upon to officiate in conjunction with other players are the common double plays—second to short to first, and short to second to first. These being the most common of double plays it is only natural that in any league during an entire season it will be found that more than seventy-five per cent. of all double plays are those started by the second baseman and short-stop. They look so easy to need little or no practice to attain perfection in them, but they will be mussed up many times unless there is perfect harmony in play and understanding between the short-stop and second baseman.

If, with a runner on first, the batter hit the ball toward the shortstop, it is the duty of the second baseman to immediately run toward the middle sack in order to receive the throw and relay the ball to first with the least possible delay. If the second baseman hesitates for a fraction of a second, the shortstop is delayed just that long in making his throw and while it may be possible to get the man going to second the chances for completing the double play are materially lessened. This play is shown in Diagram No. 1.

Many times when the ball is hit toward the short-stop the double play can be more quickly executed



by eliminating the second baseman from the play, but this is only in cases where the ball is hit close enough to the second base to enable the shortstop to field the ball, step on the bag, retiring the runner coming from first, and make the relay to first in one movement. In plays of this character the second baseman must be careful not to interfere with the work of the shortstop or the base-runner as the latter may be allowed second base for interference. The second baseman, however, must be close enough to recover the ball in case it is dropped by the shortstop in his anxiety to complete the play. This play is shown in Diagram No. 2.

Both of the foregoing plays are often reversed, with the second baseman starting them. When a runner is on first and the ball is hit in the direction of the second baseman it becomes the duty of the shortstop to cover second to receive the throw. Even though it be impossible to complete a double play it is always the better base ball to retire the runner nearest the home plate. Likewise in this play, the second baseman, after making the throw to the midway, must be careful to avoid collision with the runner going to second and also to avoid interfering with the shortstop's throw to first. This play is shown in Diagram No. 3.

There are two ways in which double plays may be executed from second baseman to first baseman on balls batted on the ground, as shown in Diagrams Nos. 4 and 5. In the former it is shown

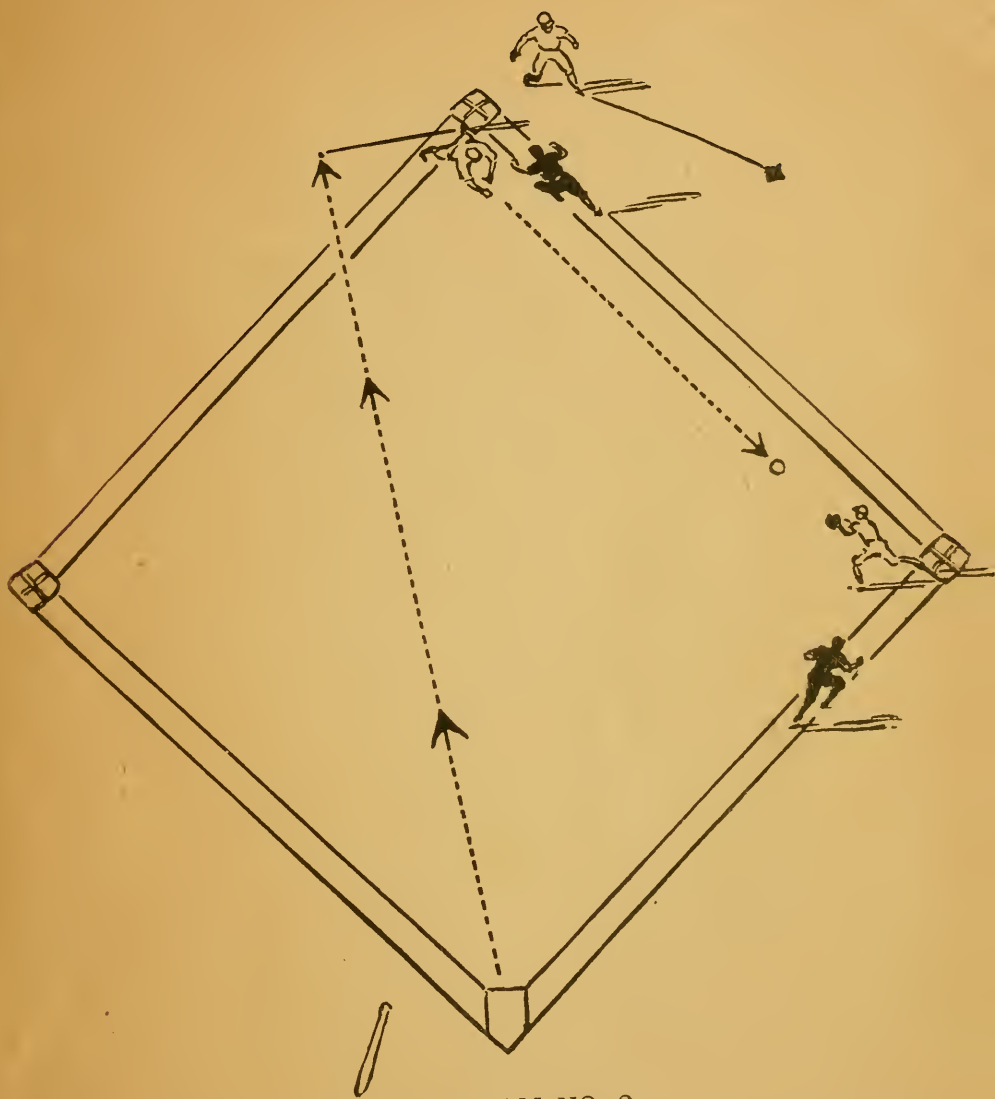


DIAGRAM NO. 2

DOUBLE PLAY—SHORTSTOP TO FIRST BASEMAN.

Broken line shows course of ball to shortstop; continuous line indicates shortstop running distance to second base and relay of ball to first is shown by broken line from second to first.

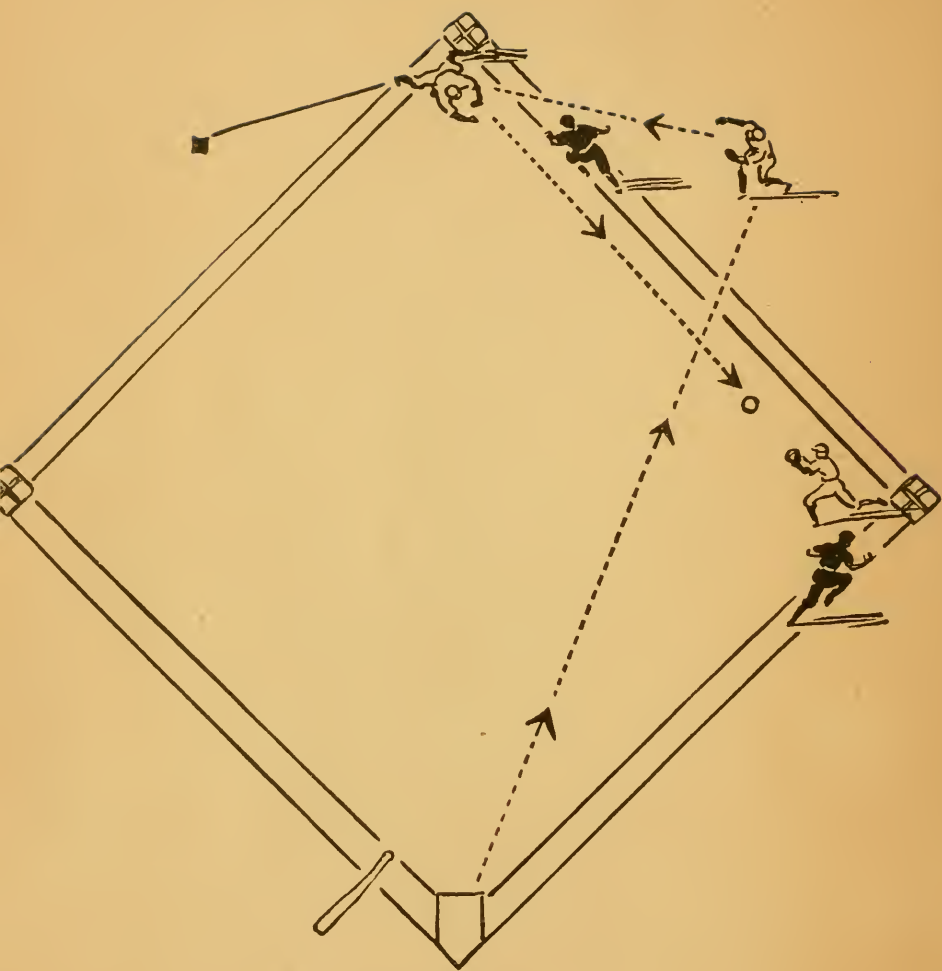


DIAGRAM NO. 3

DOUBLE PLAY—SECOND TO SHORT TO FIRST.

Broken line indicates course of ball as having been hit to second baseman, relayed to second, where shortstop covers bag, and then relayed to first. Continuous line indicates where shortstop left position to cover bag.

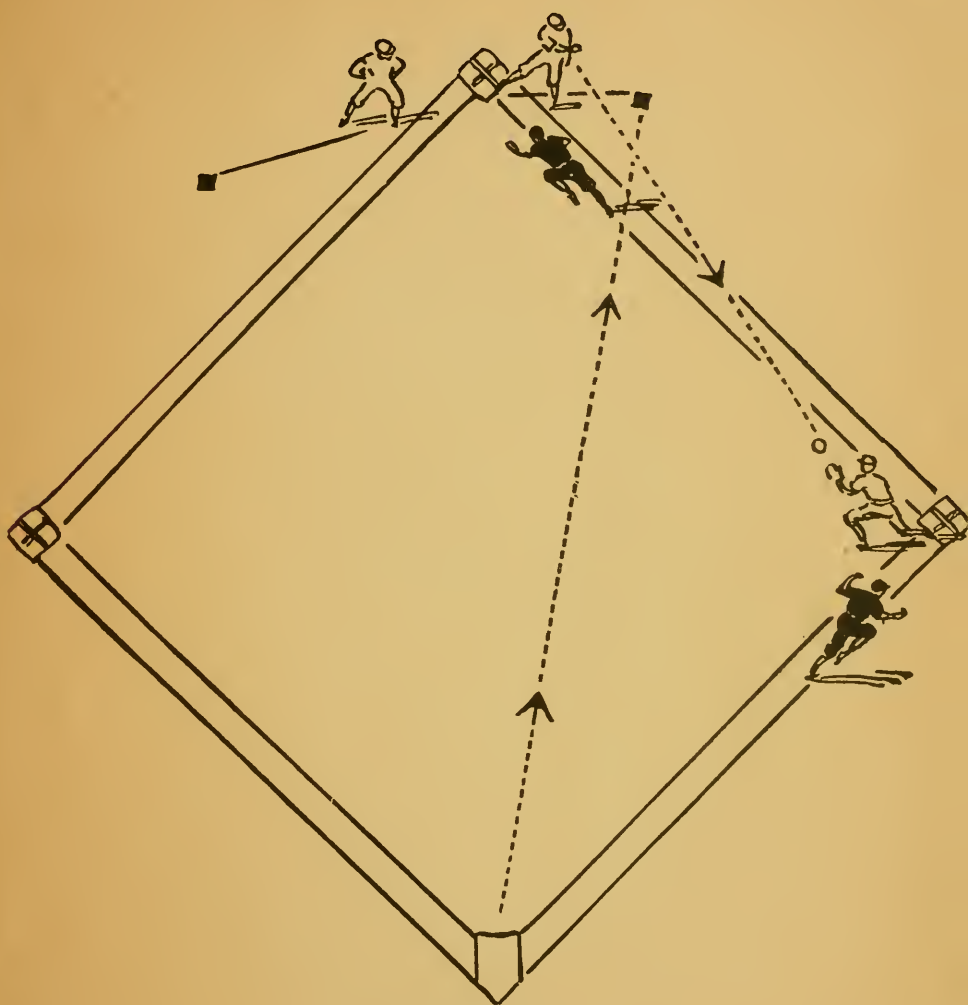


DIAGRAM NO. 4

DOUBLE PLAY—SECOND BASEMAN TO FIRST.

Broken line shows course of ball hit to second baseman, who touched base and then relayed ball to first. Continuous line shows distance covered by second baseman to touch second base.

that the ball has been batted close to second base on the right side of the bag. The second baseman, being on his job, scooped up the ball, touched second, retiring the runner coming from first and then snapped the ball to the first baseman. In Diagram No. 5 the double play is practically the same, except that the second baseman after fielding the batted ball touches the runner on the line and then makes his toss to first. In both these plays it becomes the duty of the shortstop to take up his position near second base to be ready for any emergency.

The second baseman's duty in a sacrifice hit play is shown in Diagram No. 6. With a man on first the first baseman will always play close to the bag. If a sacrifice hit is planned it becomes the duty of the first baseman or pitcher to take care of the fielding of the ball, while the second baseman rushes to cover first and the shortstop is charged with looking after a possible play at second.

Diagram No. 7 shows a play that is often executed by quick-thinking second basemen. With runners on first and second the ball is hit slowly toward the shortstop, who fields the ball and tosses to second, but too late to retire the man coming from first. In most cases of this kind a runner going to third will overrun the bag and if the second baseman is quick to act and makes a fast throw to third it will often result in the base-runner being retired before he can get back to the bag.

The duties of the second baseman with regard



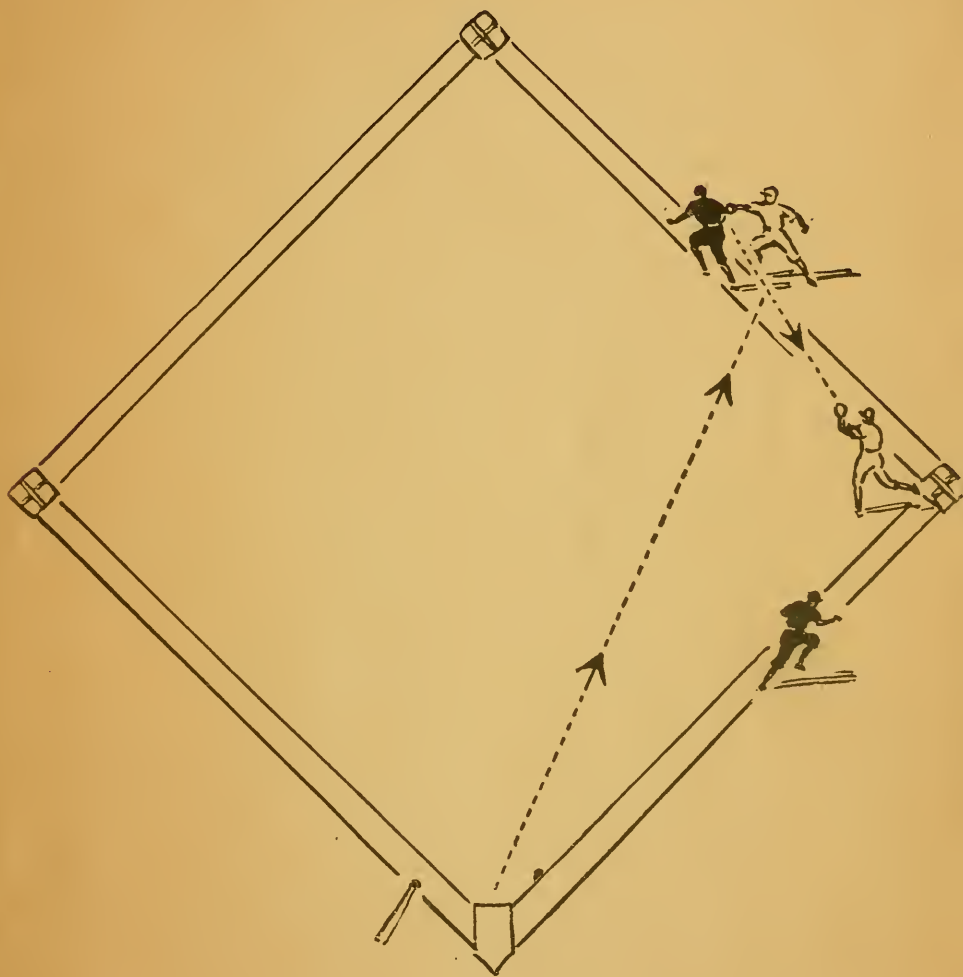


DIAGRAM NO. 5

DOUBLE PLAY.

Second baseman touches runner on the line and then relays ball to first.

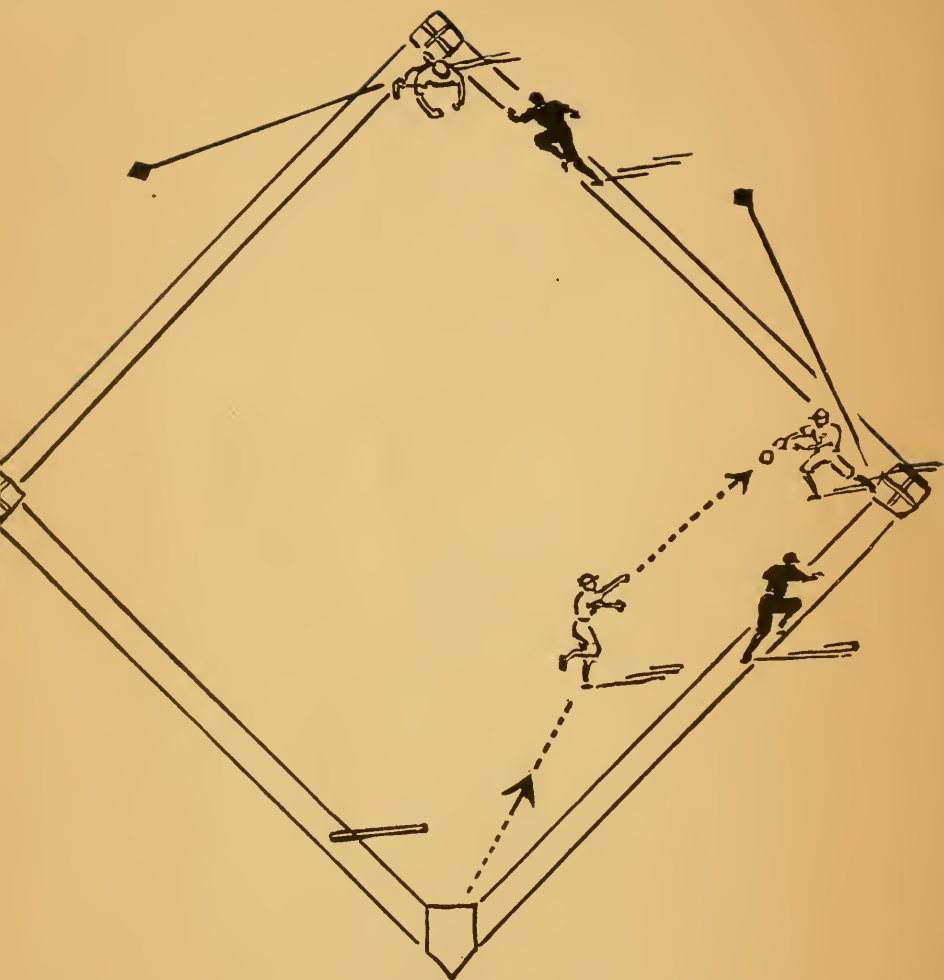


DIAGRAM NO. 6  
SACRIFICE HIT PLAY.

First baseman is drawn away from bag to field ball; second baseman covers first and shortstop covers second. Broken line indicates course of ball; continuous lines indicate where shortstop and second baseman left their positions.

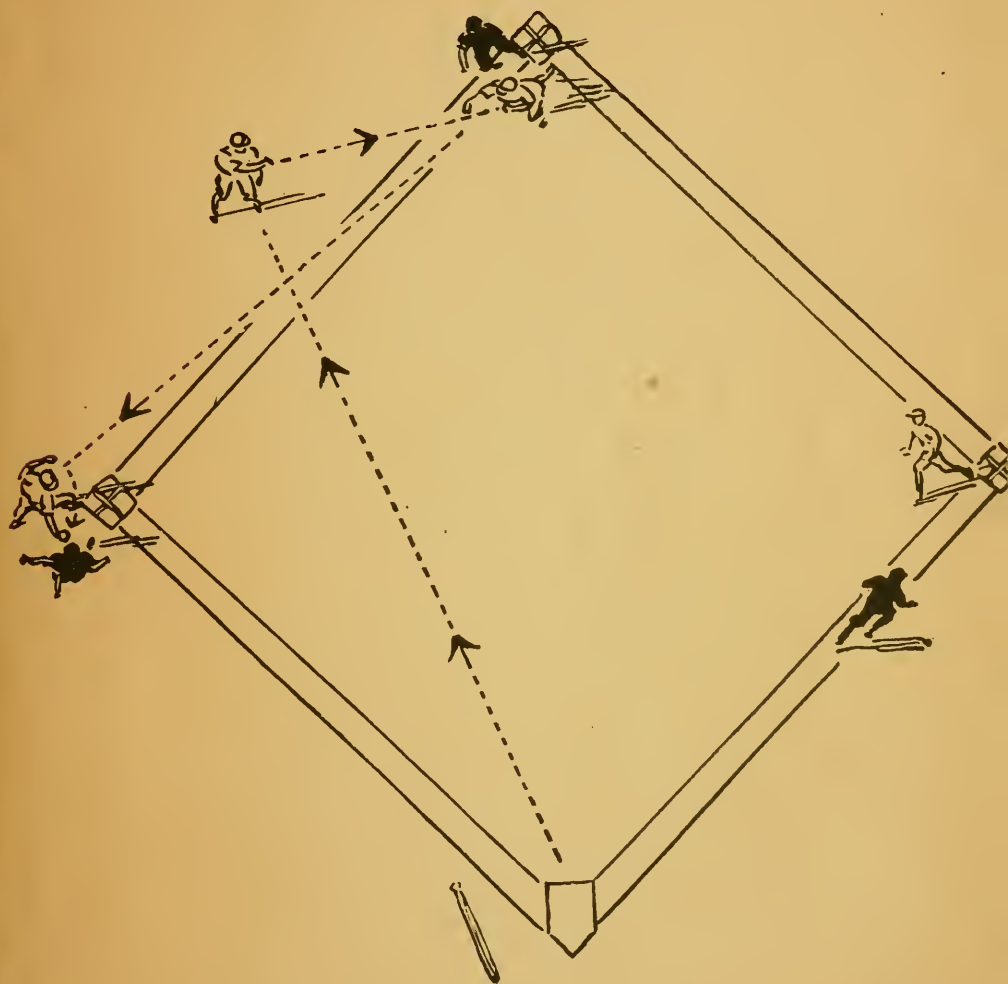


DIAGRAM NO. 7

CATCHING A RUNNER OVERRUNNING THIRD BASE.

The play being too slow to retire runner at second, second baseman, by quick throw to third, can often catch runner who has overrun third base.

to line drives to the outfield are defined in Diagrams 8 and 9. In the former, on a hit to left field, the shortstop is charged with covering the bag to receive the throw from the left fielder in the event of the base-runner attempting to make second on his hit, the second baseman placing himself in a position to back up the shortstop.

On a hit to right field the conditions are just reversed. In this case the second baseman is the one to cover the middle sack while the shortstop assumes a position to back up the second baseman in case there be a wide throw. Thus again these two plays show clearly the importance of the second baseman and shortstop playing in conjunction with each other and having a thorough understanding between them.

A double play that is often confusing, even to professional teams, is from second baseman to first baseman to shortstop. The ball is hit to the second baseman on the line, with a runner on first. The latter stops to avoid being touched and the second baseman runs him back toward first, then throws to first to retire the batter, thus taking the force off the runner who was on first. The latter reverses and again starts for second and has to be touched in order to be retired, which is accomplished by the first baseman throwing the ball to the shortstop covering second base.







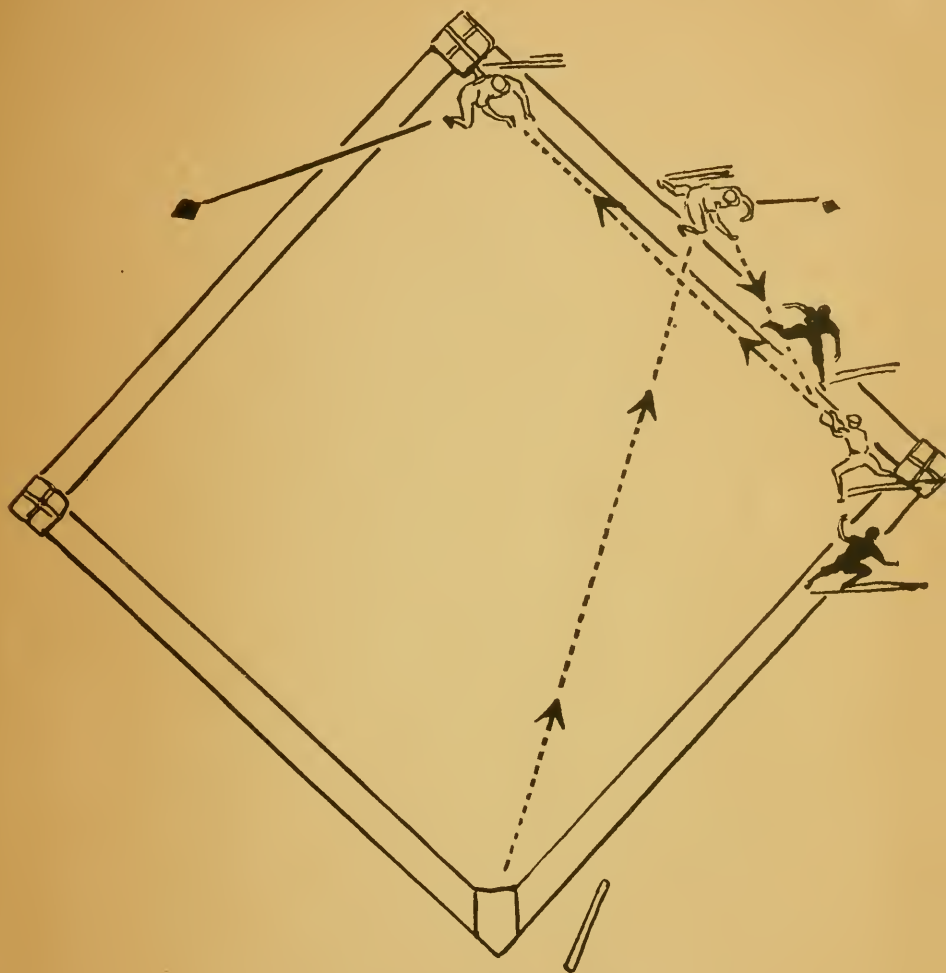


DIAGRAM NO. 10

DOUBLE PLAY—SECOND BASE TO FIRST BASE TO SHORTSTOP. Ball hit to second baseman on the line; man on first running to second stops to avoid being touched; second baseman runs him back to first, then throws to first baseman, putting out the batter and thus taking the force off the base-runner, who reverses and starts for second. He has to be touched to be put out, which results from the first baseman throwing to the shortstop covering second base.

## KEEPING IN CONDITION

The three principal requisites of a successful base ball player are natural ability, constant practice and keeping in good physical condition. Over the first the player has no control, as ability to play base ball just a little better than the ordinary youth does it is a gift of Nature, just as some are gifted musicians, orators, etc. But the player has absolute control over the two other requisites to success on the diamond and the young men who get a chance in the major leagues and fail can blame themselves in nine cases out of ten. If a young man finds that he has natural ability as a base ball player it is up to himself to develop that ability to its highest by constant practice, and having done this it is up to him to maintain that standard by strictly caring for and guarding his physical condition.

In the early part of the training season an ambitious player is likely to ruin his chances for success by starting the work at too fast a pace. He should take things easy and gradually work into form. Physically, a player may feel that he is in good condition, but taxing his muscles and tendons by violent exercise at the start may cause an injury that will cut short his career on the diamond. All athletes, after a long layoff, are bound to feel some soreness when they start a period of training, but this will gradually wear away as the work pro-

gresses and the athlete finds himself able to go the full route without any signs of fatigue.

It is at this stage that athletes and base ball players become careless. They feel that having acquired a good physical condition, their daily work will keep them in shape, and they often make the mistake of indulging in too many liberties during their idle hours.

Base ball has often been characterized as an easy profession for the men who earn their livelihood by it, but the players who look upon it as such seldom remain in the major leagues for any great length of time.

The two principal topics relative to a base ball player's physical condition are diet and habits. The player who feels that because he does not have to report for work until noon or, in some cases, later, and because of this can keep late hours and sleep late in the morning, is making a big mistake. It is essential that a base ball player live as regularly as men in other walks of life and you will find in the lives of most successful base ball players that they have been men who have retired at regular hours, got a good *night's* sleep and arose at a seasonable hour in the morning.

My advice to young players regarding the use of tobacco and intoxicants is to abstain totally from them, especially during the playing season. Some will advise that the use of these in moderation is not harmful; that may be the fact, but the surest way is total abstinence, and then there can be no

question about it. The best medical authorities agree that smoking is not good for the wind and if there is anything that is important to a base ball player it is ability to go through a full game at top speed if required to do so.

As to a player's diet I believe in him eating whatever he likes, but he must be careful as to the time he eats. And in this connection the necessity of having a good *night's* sleep makes itself felt. The player who retires at ten or eleven o'clock can get in nine hours' sleep and arise at seven or eight in the morning. A good breakfast will sufficiently sustain him until noon and at this hour a lunch of the lightest kind will carry him through his afternoon's work—the game. I have found a dish of ice cream or a bowl of soup quite sufficient to satisfy my appetite, whereas a hearty meal just before game time will make a player feel heavy and inactive. I have found it more beneficial to go through the game with as little food as possible and then, after the day's work was done, to enjoy a good meal, thus giving the digestive organs plenty of time to perform their functions before bedtime.



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#### Spalding Professional

No. 3RC. Horse hide cover; full size ball. Very well made of carefully selected material. . . . . Each, 50c.

#### Spalding Match

No. 4. Full size; horse hide cover. Ea., 50c.

#### Spalding Boys' League

No. B3. Junior size ball, with horse hide cover, and rubber center wound with yarn. . . . . Each, 50c.

#### Spalding Lively Bounder

No. 10. Horse hide cover. Inside is all rubber, making it very lively. . . Each, 35c.

#### Spalding Junior Professional

No. 7B. Slightly under regular size. Horse-hide cover. Carefully made. Each, 25c.

#### Spalding King of the Diamond

No. 5. Full size, well made of good material, and has horse hide cover. Each, 25c.

#### Spalding Boys' Favorite Ball

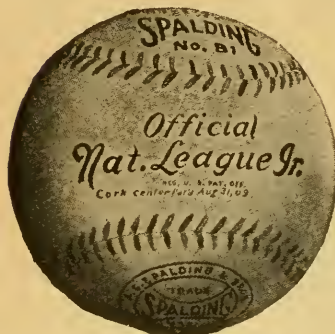
No. 12. A good lively boys' size ball; two-piece cover. . . . . Each, 10c.

#### Spalding Boys' Amateur Ball

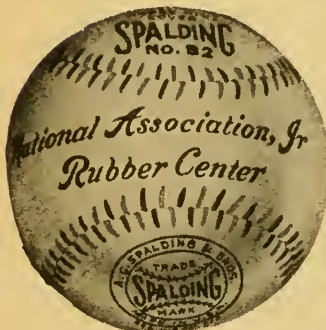
No. 11. Nearly regulation size and weight. Each, 10c.

#### Spalding Rocket Ball

No. 13. Good bounding ball, boys' size. Two-piece cover. . . . . Each, 5c.



No. B1



No. B2



No. 2RC

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## SPALDING "PLAYERS' AUTOGRAPH" BATS

No. 125. Made from finest air-dried, second growth, straight grained white ash, cut from upland timber. Special oil finish hardens with age increasing the resiliency and driving power. Each, \$1.25 ★ \$12.00 Doz.

Furnished in following models. Mention name of player when ordering.



**LARRY DOYLE** Autograph Model  
Large and heavy bat. Weights from 51 to 55 ounces. Length 35 inches.

**VIG SAIER** Autograph Model  
Fairly thin handle, well distributed striking surface. Weights 40 to 44 ounces. Length 34 inches.

**BENNIE KAUFF** Autograph Model  
More tapered than Saier model, good striking surface. Weights from 38 to 42 ounces. Length 33 1-2 inches.

**JOHN J. EVERS** Autograph Model  
Sufficient wood to give splendid driving power. Weights from 40 to 44 ounces. Length 34 inches.

**DAVIS ROBERTSON** Autograph Model  
Longest bat in regular line. Fairly thin handle, even tapered. Weights from 37 to 42 ounces. Length 35 1-2 inches.

**ROGER P. BRESNAHAN** Autograph Model  
Short large handle, well rounded end. Weights from 40 to 44 ounces. Length 32 1-2 inches.

**FRED WILLIAMS** Autograph Model  
Handle slightly thicker than Zimmerman model, good striking surface. Weights from 36 to 42 ounces. Length 34 inches.

**MILLER J. HUGGINS** Autograph Model  
Short small handle, body quite thick. Weights from 38 to 42 ounces. Length 32 inches.

**NORMAN ELBERFELD** Autograph Model  
Specially adapted to small or light men. Weights from 35 to 39 ounces. Length 31 inches.

**FRED C. CLARKE** Autograph Model  
A wonderful all-around model. Weights from 39 to 43 ounces. Length 34 1-2 inches.

**HEINIE ZIMMERMAN** Autograph Model  
Medium small handle and good striking surface. Weights from 40 to 45 ounces. Length 34 inches.

**HARRY H. DAVIS** Autograph Model  
Light weight but well balanced. Weights from 36 to 40 ounces. Length 34 1-2 inches.

**FRANK M. SCHULTE** Autograph Model  
An excellent model. Weights from 37 to 41 ounces. Length 35 inches.

**SAMUEL E. CRAWFORD** Autograph Model  
Comparatively small handle, well balanced. Weights from 40 to 44 ounces. Length 35 inches.

**FRANK L. CHANCE** Autograph Model  
Extra large heavy bat with thick handle. Weights from 44 to 48 ounces. Length 35 inches.

Can also supply on special orders, Donlin, Oakes, and Keeler models.

## SPALDING SPECIAL MODEL BATS

Supplied on special orders. Same as we have made for famous batsmen on National and American League teams, among which are the following:

**CALLAHAN**, Pittsburgh, National League Model C  
**DAUBERT**, Brooklyn, National League Model D  
**FLETCHER**, New York, National League Model F  
**HERZOG**, New York, National League Model H  
**BAKER**, New York, American League Model B  
**OLDRING**, New York, American League Model O

**LUDERUS**, Philadelphia, National League Model L  
**MEYERS**, Brooklyn, National League Model M  
**PASKERT**, Philadelphia, National League Model P  
**WHEAT**, Brooklyn, National League Model W  
**SPEAKER**, Cleveland, American League Model S  
**THOMAS**, Philadelphia, American League Model T

Original bats of the above-named players are held at our bat factory, making duplicates on special order only. These bats do not bear players' autographs. Professional oil finish. . . . . Each, \$1.25.

NOTE.—If you have any particular model of bat which you wish made up or an old bat that you want duplicated, special attention will be given to your order, if complete specifications are sent to any A. G. SPALDING & BROS. Store, accompanied by the price, \$1.50

## SPALDING BASE BALL BATS

No. 150A. Spalding Gold Medal Autograph Ash Bats. Ebony finish (12 in. of handle left natural). Finest selected northern second growth white ash. 12 superb models. . . . . Each, \$1.50; ★\$15.00 doz.

No. 150P. Spalding Double Oil Tempered Autograph Ash Bats. Finest second growth northern white ash. (Boiled in oil two successive days), hard filled, hand rubbed. 12 models. . Each, \$1.50; ★\$15.00 doz.

No. 150H. Spalding Autograph "Old Hickory" Bats. Silver gray stained, hard filled, French polished. 12 models. Ea. \$1.50; ★\$15.00 doz.

No. 150G. Spalding Autograph Professional Finished "Old Hickory" Bats. Finished, hard filler, dark silver gray stained, hand rubbed. Second growth white hickory. 12 models. . . Each, \$1.50; ★\$15.00 doz.

SPECIFICATIONS of Models furnished in the Nos. 150A, 150P, 150H and 150G Bats listed above.					
MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
150	34 in.	37 to 44 oz.	154	33 in.	36 to 43 oz.
151	32 1-2 in.	38 to 45 oz.	155	32 1-2 in.	37 to 45 oz.
152	34 in.	37 to 44 oz.	156	33 1-2 in.	37 to 44 oz.
153	34 in.	37 to 45 oz.	157	33 1-2 in.	36 to 42 oz.
			161	34 in.	37 to 45 oz.

We require at least two weeks' time for the execution of special bat orders.

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## SPALDING BASE BALL BATS

Nos. 125N, 125P, 125T, 125D and 125B made of specially selected second growth northern white ash.

No. 125N. Spalding Natural Finish Ash Bats. Finished plain white, hard filler, French polished. 12 models. . . . . Each, \$1.25 ★\$12.00 doz.

No. 125P. Spalding Professional Oil Finished Ash Bats. Finish, hard filler, special oil tempered, hand rubbed, smooth dead surface. 12 special models. . . . . Each, \$1.25 ★\$12.00 doz.

No. 125D. Spalding Dark Brown Ash Bats. Stained full length. Hard filled, high French polished. 12 special models. Each, \$1.25 ★\$12.00 doz.

SPECIFICATIONS of Models furnished in the Nos. 125N, 125P and 125D Bats listed above.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
N1	31 in.	32 to 39 oz.	N5	34 in.	36 to 44 oz.	N9	34 1-2 in.	37 to 45 oz.
N2	33 in.	34 to 43 oz.	N6	35 in.	36 to 44 oz.	N10	34 in.	36 to 44 oz.
N3	33 in.	35 to 44 oz.	*N7	34 1-2 in.	35 to 43 oz.	N11	35 in.	40 to 48 oz.
N4	33 in.	32 to 40 oz.	N8	34 in.	36 to 43 oz.	N12	35 in.	36 to 44 oz.

\*Special Bottle Shaped Model.

No. 125T. Spalding Natural Oil Tempered Ash Bats. Stained yellow, genuine oil tempered, hard filled, hand rubbed to special dead smooth finish. 12 special models. . . . . Each, \$1.25 ★\$12.00 doz.

SPECIFICATIONS of Models furnished in No. 125T Bats listed above.

MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT	MODEL	LENGTH	WEIGHT
T1	33 1-2 in.	33 to 41 oz.	T5	32 1-2 in.	40 to 48 oz.	T9	33 1-2 in.	41 to 49 oz.
*T2	34 in.	35 to 43 oz.	T6	34 1-2 in.	37 to 45 oz.	T10	36 in.	40 to 48 oz.
T3	35 in.	36 to 44 oz.	T7	34 in.	39 to 47 oz.	T11	34 in.	34 to 41 oz.
T4	34 1-2 in.	34 to 42 oz.	T8	33 in.	41 to 49 oz.	T12	35 in.	37 to 45 oz.

\*Bottle Shaped.

No. 125B. Spalding Dark Brown Taped Ash Bats. Very dark brown stained, except 12 in. of handle left natural. Tape wound grip. Hard filled, high French polished. 12 models. . . . . Each, \$1.25 ★\$12.00 doz.

SPECIFICATIONS of Models furnished in No. 125B Bats listed above.

MODEL	LENGTH	MODEL	LENGTH	MODEL	LENGTH	MODEL	LENGTH
B1 . . .	31 in.	B4 . . .	33 in.	B7 . . .	34 in.	B10 . . .	35 in.
B2 . . .	31 1-2 in.	B5 . . .	34 in.	B8 . . .	33 in.	B11 . . .	33 in.
B3 . . .	32 1-2 in.	B6 . . .	34 1-2 in.	B9 . . .	34 in.	B12 . . .	35 in.

No. 100S. Spalding "All-Star" Ash Bats. Yellow stained, mottle burnt, hard filled, high French polished. Good quality second growth white ash. Supplied in twelve special models similar to those in No. 150A, but usually lighter in weight. . . . . Each, \$1.00 ★\$10.00 doz.

No. 100M. Spalding New Special College Ash Bats. Special oil tempered, natural finish, hard filled. Fine quality second growth white ash. Supplied in twelve special models similar to those in No. 150A but usually lighter in weight. . . . . Each, \$1.00 ★\$10.00 doz.

No. 100X. Spalding New Special High School Ash Bats. Hard filled, dark flame burnt, high French polished. Fine quality second growth white ash. Models similar to No. 125B. . . . . Each, \$1.00 ★\$10.00 doz.

No. 100Y. Spalding Special National Association Ash Bats. Yellow stained, hard filled, two-thirds of bat dark flame burnt, French polished. Fine grade second growth white ash. Supplied in twelve models similar to No. 125B, but usually lighter in weight. . . . . Each, \$1.00 ★\$10.00 doz.

No. 100Z. Spalding League Special Ash Bats. Green stained, mottle burnt, hard filled, French polished. Fine grade second growth white ash. Supplied in twelve models similar to those in No. 150A, but usually lighter in weight. . . . . Each, \$1.00 ★\$10.00 doz.

No. 100W. Spalding Special Intercollegiate Ash Bat. Dark Silver stained, mottle burnt, hard filled. French polished. Fine second growth white ash. Models similar to No. 125P. . . . . Each, \$1.00 ★\$10.00 doz.

No. F. Spalding Hardwood Fungo Bat. 38 in. long, thin model, professional oil finish. . . . . Each, \$1.00

We carry in stock a line of bats of assorted lengths and weights at 50c., 25c. and 10c. Send for Catalogue.

We do not guarantee bats against breaking.

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## SPALDING CATCHERS' MITTS



No. 11-0

- No. 9-0. "Three-and-Out." Brown leather. Patented Molded Face and hand-formed pocket. Padded with best hair felt; patent laced back; leather lace; leather strap and brass buckle fastening. . . . Each, \$10.00
- No. 9-CP. Patent "Perforated" Palm. Otherwise as No. 9-0. . . . 10.00
- No. 8-0. "Olympic." Palm made of special leather that we put in "Broken-In" Basemen's Mitts. Back and side piece of special brown calfskin. Leather lace. Leather bound edges. Hand stitched, formed padding. Leather strap and brass buckle fastening. . . . Each, \$9.00
- No. F0. "Foxy." Brown calfskin throughout, padding of hair felt and Fox Patent Padding Pocket, extra felt padding with each mitt. Patent laced back, leather lace. Special "Stick-on-the-Hand" strap-and-buckle fastening. Leather bound edges. . . . Each, \$9.00
- No. 7-0. "Perfection." Brown leather. Padding of hair felt. Patent laced back and thumb; leather lace; leather strap and brass buckle fastening. Heel of hand piece felt lined. Leather bound edges. \$8.00
- No. 6-0. "Collegiate." Molded face. Special olive-colored leather. King Patent Felt Padding; laced back and thumb; strap-and-buckle fastening. Heel of hand piece felt lined. Leather bound edges. Ea., \$8.00
- No. 0G. "Conqueror." Semi-molded face, brown leather, felt padding; patent laced back and thumb; leather strap and brass buckle fastening. Heel of hand piece felt lined. . . . Each, \$7.00
- No. OK. "OK Model." Semi-molded face. Brown leather face, back and finger-piece, oak colored side-piece. Felt padding, patent laced back and thumb; leather lace. Leather strap and brass buckle fastening. Heel of hand piece felt lined. . . . Each, \$7.00
- No. 5-0. "League Extra." Molded face. Special tanned buff-colored leather, felt padding; strap-and-buckle fastening at back; laced at thumb, laced back. Heel of hand piece felt lined. Leather bound edges Each, \$6.00
- No. 5-OR. "League Extra." Molded face. Black leather, felt padding; strap-and-buckle fastening; laced at thumb, patent laced back. Heel of hand piece felt lined. Leather bound edges. . . . Each, \$6.00
- No. 4-0. "League Special." Molded face. Special brown leather; felt padding, laced at thumb; patent laced back, strap-and-buckle fastening at back. Heel of hand piece felt lined. Leather bound edges. Each, \$5.00
- No. 3-0. "Decker Patent." Brown oak leather; laced back, laced at thumb. Sole leather Decker Patent finger protection. . . . Each, \$5.00
- Made in Rights and Lefts. When ordering for Left Hand Players Specify "Full Right."

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## SPALDING CATCHERS' MITTS



No. OA

- No. OA. "Inter-City." Buff colored face, black leather back and trim. Leather binding and leather lace. Strap-and-buckle fastening at back; laced at thumb; patent laced back. . . . . Each, \$3.50
- No. 1S. "Athletic." Large model. Smoked horse hide, brown leather side piece and back; laced at thumb; patent laced back, leather lace; strap-and-buckle fastening at back. . . . . Each, \$3.00
- No. 1X. "Trade League." Large model. Buff-colored leather, black leather back and side piece; leather bound and leather lace; strap-and-buckle fastening; patent laced back. Special felt padding. . . . . Each, \$3.00
- No. 1C. "Back-Stop." Large model. Gray leather face and finger piece; oak leather side and back. Padded; strap-and-buckle fastening; reinforced and laced at thumb; patent laced back, leather lace. Each, \$2.50
- No. 1D. "Champion." Black leather face, back and finger piece, brown leather side. Padded; patent laced back; laced and reinforced at thumb; strap-and-buckle fastening; leather lace. . . . . Each, \$2.50
- No. 1A. "Cat her." Oak tanned leather, black leather side piece. Face reinforced on outside with extra leather palm. Padded; patent laced back, laced at thumb; strap-and-buckle fastening. . . . . Each, \$2.00
- No. 1AR. "Right Here." Durable black leather, with reinforced oak colored leather palm. Patent laced back, leather lace; strap-and-buckle fastening. . . . . Each, \$2.00
- No. 2C. "Foul Tip." Oak tanned leather face and finger piece, imitation leather back. Padded; reinforced and laced at thumb; back patent full laced, strap-and-buckle fastening. . . . . Each, \$1.50
- No. 3. "Amateur." Oak tanned leather face, and finger piece, imitation leather back. Laced thumb, patent laced back. Padded Each, \$1.25
- No. 3R. "Interscholastic." Black leather face, and finger piece, imitation leather back; padded; laced at thumb. . . . . Each, \$1.25
- No. 3A. "Public School." Oak colored leather face and fingers, with imitation leather back. Laced thumb and patent laced back. Each, \$1.00
- No. 4E. "Boy's Amateur." Oak colored leather face and fingers, canvas back. Good size. . . . . Each, 75c.
- No. 4D. "Boy's Own." Oak colored leather patch palm and fingers, canvas face and back. Good size. . . . . Each, 50c.

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## SPALDING BASEMEN'S MITTS



No. AAX

- No. AAX. "First Choice." "Broken-In" Model. Special leather prepared so that it Holds its Shape. Ready to put on and play, no breaking in necessary. King Patent Padding. Laced entirely around mitt, including thumb. Leather lace. Strap reinforcement at thumb. . . . . Each, \$7.00
- No. ABX. "Stick-on-the-Hand." The "Stick-on-the-Hand" construction will prove of wonderful assistance. Laced, except around thumb and heel, leather lace; strap-and-buckle adjustment at thumb, and special strap "Stick-on-the-Hand," with buckle at back. . . . . Each, \$7.00
- No. AXP. "World Series." Finest white tanned buck; leather lacing around mitt, including thumb; strap-and-buckle fastening. Leather strap support at thumb. King Patent Padding Ea. \$6.50
- No. BXP. "World Series." Finest selected brown calfskin; leather lacing; strap-and-buckle fastening. Leather strap support at thumb. . . . . Each, \$6.50
- No. AXX. "Good Fit." Selected brown calfskin, bound with black leather. Leather laced, except heel, strap-and-buckle support at thumb, and strap-and-buckle at back. . . . . Each, \$6.00
- No. BXS. "League Special." Selected brown calfskin, bound with brown leather. Leather laced, except heel; leather strap support at thumb; strap-and-buckle fastening. . . . . Each, \$6.00
- No. BXB. "Well Broke." Brown horse hide, bound with black leather. Leather laced, except thumb and heel. Strap-and-buckle adjustment at thumb. Special strap "Stick-on-the-Hand," buckle at back. . . . . Each, \$5.00
- No. BXR. "Right Here." Selected black horse hide, bound with brown leather. Leather laced, except thumb and heel. Strap-and-buckle adjustment at thumb. Special strap "Stick-on-the-Hand," with brass buckle at back. . . . . Each, \$5.00
- No. CO. "Professional." Selected calfskin, specially treated. Correctly padded; leather laced, except at heel. Strap-and-buckle fastening Ea. \$4.00
- No. CD. "Red Oak." Leather binding. Leather laced, except at thumb and heel, leather strap support at thumb. Strap-and-buckle fastening. . . . . Each, \$3.50
- No. CX. "Semi-Pro." Face of specially tanned smoke color leather, back of firm tanned brown leather, laced all around, except heel; extra well padded at wrist and thumb. Strap-and-buckle fastening. . . . . Each, \$3.00
- No. CXS. "Amateur." Special oak colored leather. Correctly padded; laced, except at heel. Strap-and-buckle fastening. . . . . Each, \$2.50
- No. CXR. "Amateur." Black leather face, back and finger piece. Padded; laced, except at heel. Strap-and-buckle fastening. . . . . Each, \$2.50
- No. DX. "Double Play." Oak tanned leather, laced all around, except at heel. Strap-and-buckle fastening. Nicely padded. . . . . Each \$2.00
- No. EX. "League Jr." Black, smooth leather, laced all around, except at heel. Suitably padded, Strap-and-buckle fastening. . . . . Each, \$1.50
- No. EXC. "Practice." Good size. Oak covered leather face and back with canvas inside palm. Leather laced all around, except at heel. . . . . Each, \$1.25
- No. FX. "Public School." Good size. Oak colored leather face and back with canvas inside palm. . . . . Each, \$1.00

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No. VXL. "Just Right." "Broken-In" style. Brown calfskin, specially treated. Full leather lined. Welted seams. Supplied in regular or "Cadet" fingers. King Patent Padding..... Each, \$6.00

No. SXL. "All-Players." "Broken-In" style. Specially prepared buckskin. Needs no breaking in. Finest quality material. Full leather lined. Welted seams. King Patent Padding..... Each, \$6.00

No. BB1. "World Series." Finest quality buckskin. It is most carefully constructed, being of good width and length, but not clumsy. Leather lined. Welted seams. King Patent Felt Padding..... Each, \$5.00

No. AA1. "World Series." Finest quality buckskin, specially treated. Very little padding and that in just the right place. Welted seams. Leather lined. Regular padding..... Each, \$5.00

No. SS. "Leaguer." Made with shorter "Cadet" fingers than in other gloves. We might really call it a special "short-stop" glove, although an all around style and is equally suitable for any infield player. Best quality buckskin, welted seams and leather lined..... Each, \$5.00

No. PXL. "Professional." Finest buckskin obtainable. Heavily padded around edges and little finger. Extra long to protect the wrist. Leather lined. Welted seams. In regular and "Cadet" fingers. .... Each, \$4.50

No. RXL. "League Extra." Finest quality black calfskin. Full leather lined. Welted seams..... Each, \$4.50

No. PXN. "Professional." Fine quality buckskin. Similar to No. PXL, but has special "no button" back. Leather lined..... Each, \$4.50

No. XWL. "League Special." Specially tanned calfskin. Padded with felt. Extra long to protect wrist. Leather lined. Welted seams... Each, \$4.50

No. 2W. "Minor League." Smoked horse hide. Professional model; leather lined, King Patent Felt Padding. Welted seams, Each, \$4.50

No. 2Y. "International." Special quality smoked horse hide; professional style, specially padded little finger; welted seams. Full leather lined..... Each, \$4.00

No. PX. "Professional." Finest quality buckskin. Felt lined. Properly padded according to ideas of some very prominent players, who prefer felt instead of leather lining. Welted seams..... Each, \$4.00

No. 2XR. "Inter-City." Black calfskin, specially treated. Specially padded little finger; welted seams; leather lined..... Each, \$4.00

No. 2X. "League." Specially tanned pearl colored grain leather. Model same as our No. SS. Welted seams; leather lined throughout. Ea., \$4.00

No. 3X. "Semi-Pro." Gray buck tanned leather. A very large model. Correctly padded; welted seams. Leather lined..... Each, \$3.50

No. 2RL. "Intercollegiate." Black leather. Full leather lined. Laced at wrist to adjust padding. Leather welted seams..... Each, \$3.50

No. 2YC. "Acme." Light brown colored leather. Full leather lined. Laced at wrist to adjust padding. Leather welted seams Each, \$3.50

An extra piece of felt padding is enclosed with each King Patent Glove.

All of above gloves are made with Diverted Seam (Pat. March 10, 1908), and have web of leather between thumb and first finger which can be cut out if not required.

Made in Rights and Lefts. When ordering for Left Hand Players Specify "Full Right."



No. VXL

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GRAND PRIX



PARIS, 1900

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## A. G. SPALDING & BROS.

MAINTAIN WHOLESALE and RETAIL STORES in the FOLLOWING CITIES

NEW YORK	CHICAGO	ST. LOUIS
BOSTON	MILWAUKEE	KANSAS CITY
PHILADELPHIA	DETROIT	SAN FRANCISCO
NEWARK	CINCINNATI	LOS ANGELES
ALBANY	CLEVELAND	SEATTLE
BUFFALO	COLUMBUS	SALT LAKE CITY
SYRACUSE	INDIANAPOLIS	PORTLAND
ROCHESTER	PITTSBURGH	MINNEAPOLIS
BALTIMORE	WASHINGTON	ATLANTA
LONDON, ENGLAND		ST. PAUL
LIVERPOOL, ENGLAND		LOUISVILLE
BIRMINGHAM, ENGLAND		DENVER
MANCHESTER, ENGLAND		NEW ORLEANS
EDINBURGH, SCOTLAND		DALLAS
GLASGOW, SCOTLAND		MONTREAL, CANADA
		TORONTO, CANADA
		PARIS, FRANCE
		SYDNEY, AUSTRALIA

Factories owned and operated by A. G. Spalding & Bros. and where all of Spalding's  
Trade-Marked Athletic Goods are made are located in the following cities

NEW YORK	CHICAGO	SAN FRANCISCO	CHICOPEE, MASS.
BROOKLYN	BOSTON	PHILADELPHIA	LONDON, ENG.